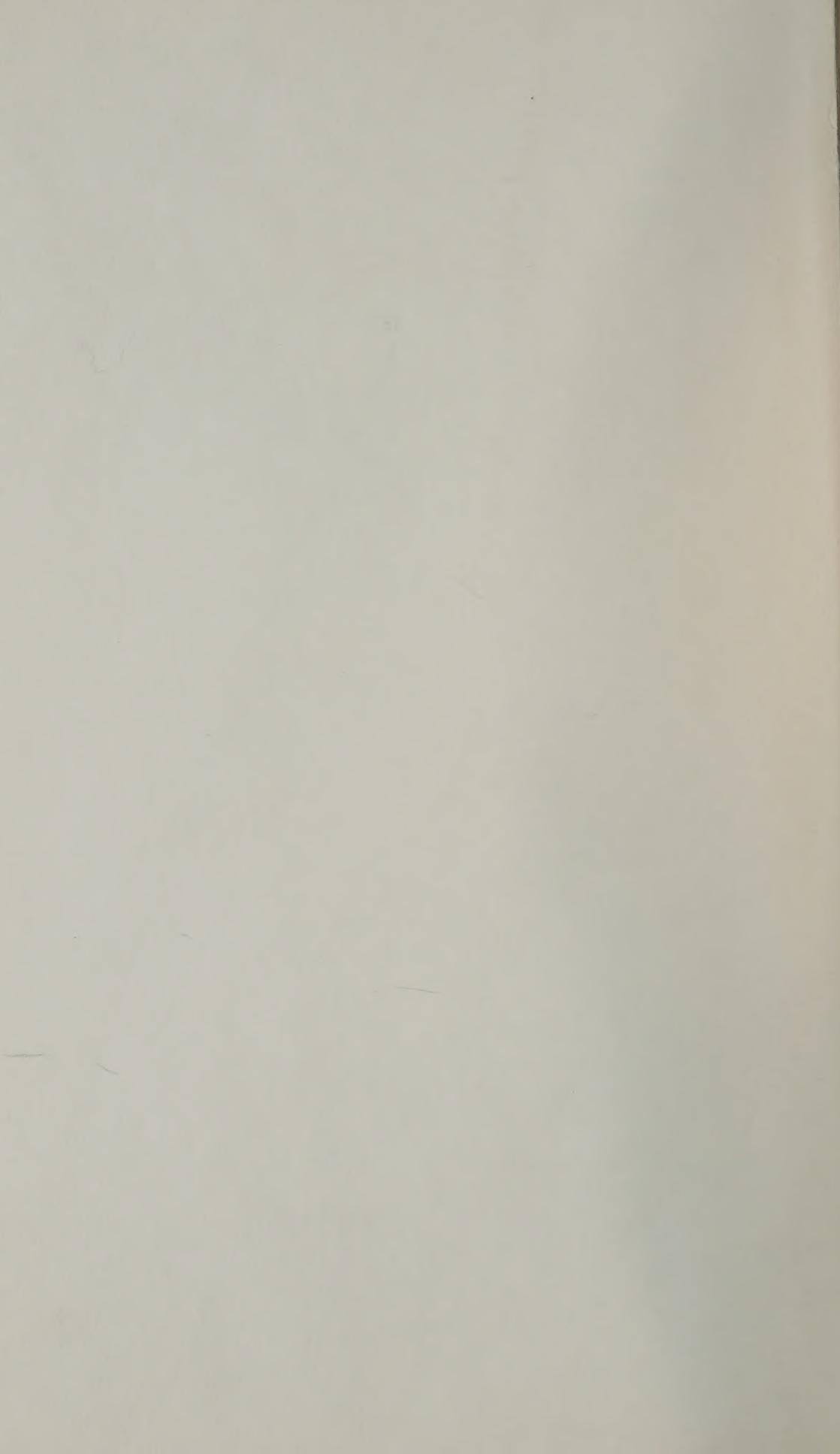


MT267
S52B6

No.





BOWINGS
FOR
THREE OCTAVE SCALES
FOR THE
VIOLIN
BY
Lillian Shattuck.

Price 30 cents.

The ARTHUR P. SCHMIDT Co.
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JMT 267
SS2 B6

These bowings are to be used for the regular development of the bow arm, in connection with the Etudes of DONT (Op. 38 and 37) and KREUTZER. After a careful study of the different strokes, under the supervision of a teacher, they will be found valuable for daily practise.

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Bowings for Three Octave Scales

for the VIOLIN.

LILLIAN SHATTUCK.

USE TRIPLET RHYTHM, UNACCENTED, WHENEVER IT IS POSSIBLE,
AS IT HELPS TO EQUALIZE THE DOWN AND UP STROKE.

1. Whole bow to each note, counting four. Change smoothly; even tone.
2. Forearm; bow to each note; staccato (detached).
3. Lower half; " " " " " "
4. Forearm; two cut; two tied; legato.
5. Lower half; " " " " " "
6. Grand détaché.

WRIST.

7. Wrist; lateral motion; middle; bow to each note; staccato; arm still.
8. " " " " " " " " " " legato; " "
9. " " " top " " " " " staccato; " "
10. " " " " " " " " " " legato; " "
11. " heel; bow to each note; staccato; arm still.
12. " " " " " " " " " " legato; " "

13. Lower half, commence up, two notes in a bow, staccato; 2^d note in the up bow and 1st note in the down bow at the heel, with the wrist only.
14. Whole bow to each note, counting four. Change at the heel with the wrist; legato.
15. Forearm; bow to each note; legato; fast.
16. Lower half; " " " " " " "
17. First note cut; after that two tied and two cut; forearm; legato.
18. Two cut at the heel; four tied, whole bow; two cut at the top; four tied, whole bow.

19. Tie three; cut one; forearm; commence down; without accent; legato

20. " " " lower half; " up; " "

21. Cut one; tie three; forearm; " down; " "

22. " " " lower half; " up; " "

23. Tie four; " two; forearm; without accent; legato.

24. " two; " four; " " "

25. One eighth note, whole bow, down bow. Six sixteenth notes, whole bow, up bow; legato.

26. Same, commence up bow.

27. " as 25 with forearm.

28. " " 26 " lower half.

29. One eighth note, six sixteenth notes. Bow to each; whole bow on eighth note, sixteenths first at the top and then at the heel.

30. Short notes, legato; bow to each; middle of the bow; wrist and forearm. (Preparation for springing bow.)

Running Scales.

31. Two notes in a bow; whole bow. Even tone; legato.

32. Three " " " " " " "

33. Octave in a bow; one eighth note; six sixteenth notes.

34. Ascend in the down bow; descend in the up bow; triplet rhythm.

35. " " " up " " " down bow " "

36. Up and back in one bow.

Staccato.

37. Two down, legato; four up, staccato; top.

38. " up " " down " " "

39. " " " " " heel.

40. One eighth note, down bow. Six sixteenth notes, up bow, staccato, forearm.

41. Same as 40, commence up bow.

42. " " 41; lower half.

Staccato.

43. Two down, legato; two up, flying staccato; lower half.

44. " " " four " " " " "

45. Same as 40. Flying staccato; lower half.

46. First note cut; after that two in a bow, staccato; short bow, 5 or 6 inches from the top.

47. Ascend in the down bow; descend in the up bow. Staccato.

48. Up and back in one bow. Staccato.

49. Martelé.

50. Bow to each note, counting twenty; *ff*

51. " " " two minutes to each note.

52. Ascending scales only; down bow. Top note with the up bow. Use the scales in the following order:
Major 1 \sharp 2 \sharp 3 \sharp 4 \sharp 5 \sharp 6 \sharp 7 \sharp 5 \flat 4 \flat 3 \flat 2 \flat 1 \flat C.
Minor A 1 \flat 2 \flat 3 \flat 4 \flat 5 \flat 6 \flat 7 \flat 5 \sharp 4 \sharp 3 \sharp 2 \sharp 1 \sharp .

53. Descending scales only; down bow. Lowest note with up bow. Use the scales in the above order.

54. Six notes in a bow; whole bow; detach the notes by lifting the bow from the string without stopping the arm.

55. Spiccato. Heel.

56. " . Middle.

57. " . " ; with the wrist; (springing bow) repeat each note twice.

58. Same. Each note once.

59. Dotted eighth and sixteenth; bow to each note; commence up bow, 4 or 5 inches from the top.

60. Dotted eighth and sixteenth; two notes in a bow; staccato; commence down bow.

Crescendo and diminuendo.

61. Whole notes, bow to each, count eight, *cresc.* and *dim.* in each bow.

62. Same as 61; commence *ff*.

63. " " 61; *cresc.* and *dim.* twice in each bow.

64. " " 63; commence *ff*.

65. Whole notes, bow to each, *cresc.* on down bow, *dim.* on up bow.

66. " " , " " , " " up " , " " down bow.

Accents.

67. First note cut; after that, two in a bow, staccato, accenting the second. forearm.

68. Same. Accent the first.

69. Six notes in a bow. Accent the fourth.

70. Tie three; third note staccato and accented; forearm.

71. Same at the heel.

72. Ascend in the down bow; descend in the up bow; accent every third note, beginning with the first.



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....
ENDORSEMENT

I have begun to use it in class instruction with gratifying results and find it particularly well suited for this purpose. The introduction of the principle of relaxation in the first rudimentary steps of right arm and left hand development deserves special comment. Praiseworthy also are the lines he takes in progressively exercising the bow arm from the very beginning apart from and together with the left hand. Altogether the work, being evidently the fruit of a long practical experience, can be heartily recommended to all teachers for private and class instruction.

(Signed) PAUL STOEVING

Formerly Professor at the Guildhall School of Music and Trinity College, London

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